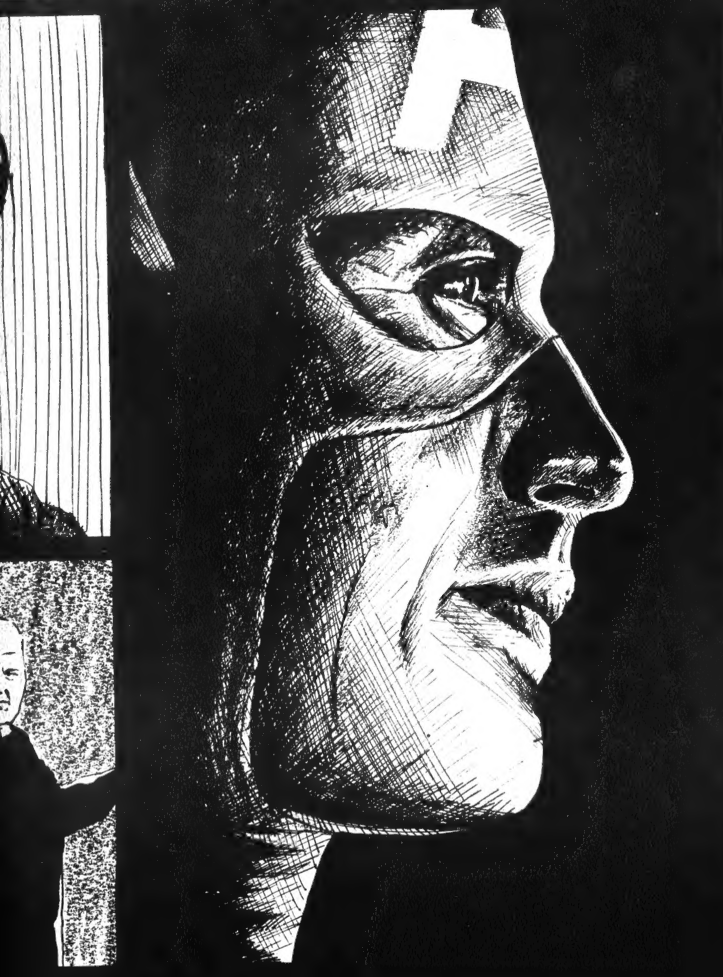
THE COLLECTOR number 21



THE POST-DISPATCH
CAPTAIN AMERICA FEARED DEAD
Report American Hero Lost Over Atlantic
OUTCOME OF AERIAL BATTLE A MYSTERY
40,000,000 CASUALTIES AS EUROPE WAR ENDS

THE COLLECTOR no. 21

CONTRIBUTING ARTISTS: Mickey Mason, John G. Fantucchio, Dan Adkins, Steve Fritz, Jim Garrison, Robert Kline, Joe Sinnott, Bill G. Wilson, Don Newton, Don Rosa, Tom Sutton
WRITERS: Duffy Vohland, Ralph Alfonso, David Hanley, Bill G. Wilson

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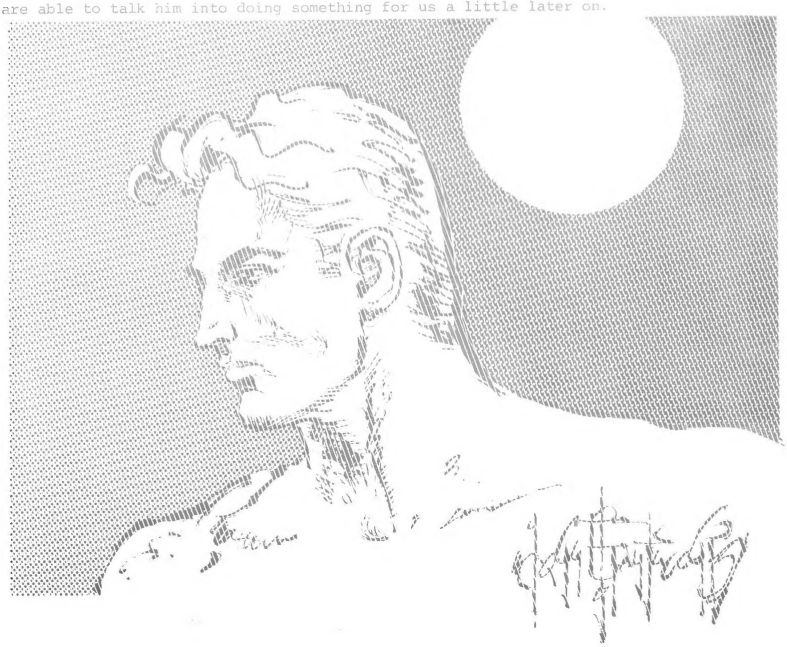
SPECIAL ANNOUNCEMENT: Both John G. Fantucchio and Robert Kline are taking a sabbatical from fandom. John will be taking 13 months off in order to pursue some personal art projects in fine arts, commercial art, and comic prodom. More news later.Bob will be leaving the Air Force and moving soon. TC will continue to feature sketches by John, as we have an ample supply of his work on hand. As far as Bob's work goes, his fine centerspread this issue will be his last work for TC for a few issues, unless we are able to talk him into doing something for us a little later on.



EDITORIAL

BILL G. WILSON
-Editor-

I sat in front of an IBM Selectric typewriter down at PRINCE PRINTING last issue and, in a very tight editorial space,told all of you readers that the threat of a price hike was hanging right over my head. Now, this issue, I am sitting in front of an IBM Se -lectric typewriter in my own home, telling you that TC's price IS being raised. EFFECTIVE JANUARY 1, 1971: ALL issues of TC,back & future issues, will be 35¢ in the U.S./50¢ ANYWHERE outside the ol' U.S.A. So if you want any back issues, or want to advance-order any future issues (up to and including #25), do so BEFORE the 1st of January if you want to get the issues for the old price of 25¢ U.S./35¢ Can. & Mex./40¢ overseas. FOR YOUR EXTRA PENNIES,the entire quality of this magazine will be bettered. The quality paper on which this entire issue was printed on will be the exclusive paper for TC from now on; no more "mixtures" of paper. I am now in the process of making an all-out search for fandom's finest artists and writers to be added to our staff. I'm trying to get in contact with MORE pros, in order to secure more pro contributions & interviews. I have made arrangements to purchase an IBM Selectric typewriter (I am using a "loaned" model,to do the layouts this issue, from IBM), thereby giving you better reading and a variety of type styles. ETC., ETC., ETC. Your continued moral and financial support will be welcomed & appreciated!

Due to space limitations,this issue's"1970 AT SECOND GLANCE" article was unbelievably shortened. Because of this, nothing at all was said about my visits to DAN ADKINS & CAPT. GEORGE HENDERSON. Very little was said about my visits to JOHN G.FANTUCCHIO GARY GROTH, & ROBERT KLINE. Even my television interview, which was a big thing for me, was touched on only very lightly. So, to elaborate on these topics: DAN ADKINS has a lovely wife, a fine son, and a nice home, great artistic abilities. It was a pleasure to talk with him, watch him at work on an upcoming Warren story, and leaf through some of his comics and magazines.Mr. George Henderson's Memory Lane shop is something to behold.Gracing the walls are autographs, art, comics, fanzines,you-name-it.

Mr.Henderson is a real nice guy. It was a treat to meet & talk with, and I'm not only saying that because of all of the things he let me walk out of the store with!What can I say about John Fantucchio? Each year I pay him and his wife Mary a visit. Each year I'm greeted with smiles and handshakes. Each year I'm amazed at John's work.Each year when my parents and I visit them, it STORMS! It was nice tc see Gary Groth and his dad again, but it wasn't nice that we had to bring a storm with us! ANYWAY,I got to see all of Gary's work for his Metro Con, which went over very well, and got to dine with the Fantucchios & the Groth family. The next day at the Kline apartment, I marvelled at the Kline illustrations and paintings gracing all of the walls. I found my visit with Bob, Missie, & Tommy to be enjoyable and relaxing. (though I did have a little time getting Tommy off of my tape recorder case!)

With this remainingspace, I'd like to say a few little things about Alan Light's publication,ALL DYNAMIC MAG -AZINE. The last issue, #7, was published just recently,& is a fine way to end the run of a fine magazine. But now Alan is planning an adzine. He is hoping to have it tabloid size, with cheap advertising rates, and a price tag of 0¢! (That's zero cents). For more info, write: R.R.#1, Box 297/East Moline, Illinois 61244. It's worth it!

'Til 1971 brings a NEW Collector, and a HIGHER price tag, --- PEACE.

MASON

INTERVIEW WITH MICKEY MASON

Interviewed by BILL G. WILSON

OCTOBER 3, 1970 - HEAVY RAINS INTERRUPTED INTERVIEW ON NUMEROUS OCCASSIONS - WRAPA-ROUND COVER FOR TC#21 PRESENTED TO EDITOR

THE COLLECTOR: FIRST OF ALL, WOULD YOU GIVE US SOME IN - FORMATION ABOUT YOURSELF?

MICKEY MASON: I just turned 19 on October 2nd. I go to the Cleveland Institute of Art. I'm a sophomore majoring in painting, minoring in sculpture. I'm interested in drawing, reading, and a lot of other little things. I... couldn't really say that my ambition is to be a cartoonist, because I get more satisfaction out of painting. I guess cartooning is a real challenge to me at this time. The thing I do is keep working on it and working on it.. until I get it refined to the way I like it. I'd like to "break in" professionally (Warren magazines,science fiction, pulp magazine-type things, covers). The story I'm working on for Warren magazines:I'm also writing it.

TC: WHEN DID YOU FIRST BECOME INTERESTED IN COMIC BOOKS?

MM: That's a tough question. It was a LONG time ago. The first one I bought was a Strange Adventures, I believe. I was interested in the drawing. Of course I like to read them, but I've always been drawing.I must have been about eight years old.

TC: WOULD YOU SAY THAT YOU HAVE A REASONABLY LARGE COLLECTION?

MM: I don't have a very large collection because, first, and most important, is that I'm a college student & can not afford it; and, actually, I don't prefer any one com -pany or anything like that. I usually buy what I think is interesting, I read it, and usually I don't know what happens to the book. I may have a few old copies. I may buy a copy of an old Golden Age magazine just out of curiosity, but I don't really collect them.

TC: WHAT TYPES OF COMIC STRIPS ARE YOU PRIMARILY INTERESTED IN?

MM: I'm interested in science fiction to some degree, & mostly human interest stories, detective stories, those with a mystery setting. I'm not that interested in the sword & sorcery stories, frankly, maybe because I have seen so much of it; I'm just turned off as far as that goes.

TC: WHAT'S YOUR OPINION OF COMIC ART & COMIC BOOKS TODAY?

MM: As of late, the past several years, it's gotten to a point where there have been some really nice innovations. As far as graphic impact is concerned when you pick up any issue of a comic which is 10 years old,one in which I thought the art was really great,& you compare it with one today and the art looks amazingly sim -ple. For instance, the Justice League. You look at 1 of the first 20 issues and you compare it to anything which is comparable now, and the art seems amazingly.. simple. Figure constructions are simple; everything is just to a simplified degree. It seems to be like that through all the lines. Only recently has there been a shifting around of panels, and things which haven't... been done before.

TC: DO YOU HAVE ANY FAVORITE COMIC ARTISTS?

MM: That's a tough question. I can't say that I like everything that one artist does. Favorite artists are, I suppose, Angelo Torres, Reed Crandall, Neal Adams; I like some of Frazetta's work, but I DON'T like everything he does, like some people.

TC: OUTSIDE OF COMICS, WHO ARE YOUR FAVORITE ARTISTS?

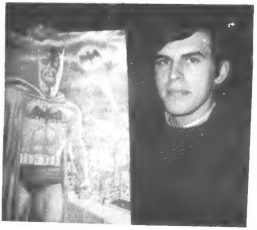
MM: In commercial illustration: James Bama, Bill Edwards, Stanford Cosign; they do paperback book covers. Stanford Cosign did the covers for the SHADOW books... from Bantam. In fine arts,I like Andrew Wyeth, and a-nother artist up at the school that I really admire. I think that portrait painting is not really my MAIN interest, but it's what I'm working toward

TC: HAVE ANY OF THESE ARTISTS INFLUENCED YOUR WORK?

MM: Any artist that uses intense light against dark, and intense shadows - any artist who really knows how to spot his blacks. That's why I say artists like: Angelo Torres, Alex Toth, etc. In contemporary panel design too - I'm trying to break away from the regular six panels a page thing,which is nothing new,but these artists influence me with their panel break-up and intense lighting effects.I'm obsessed with light from one direction now.

MICKEY MASON proudly displays this issue's wrap-around cover.

Editor & Publisher of THE COLLECTOR,Bill G. Wilson,somehow got in this picture with Mr. Mason.



As the storm raged on, so did the interview, as Mickey held his painting of BATMAN for the camera.

MASON

TC: WHEN DID ART FIRST BEGIN TO INTEREST YOU?

MM: That's a tough question. It's hard to remember back that far. It just seems that before I was interested in comic books; before I even read my first one; I was interested in art. I used to do little drawings in my spare time; pick up pieces of cardborad and anything I could get my hands on to draw.

TC: WHAT MEDIUM DO YOU FEEL MOST COMFOR -TABLE WITH?

MM: I really like to work in oil paints and wash; anything that will give me a graded effect.

TC: WHAT ARE SOME OF YOUR FAVORITE IL - LUSTRATION SUBJECTS?

MM: Definitely people. Sure I like land scapes and things like that, but if you can paint and draw a person, you can do just about anything.

TC: HAVE YOU DONE ANY PROFESSIONAL WORK OF ANY TYPE?

MM: No, because I've been tied up with school, but I AM trying to break in.

TC: WOULD YOU LIKE TO GO INTO COMICS?

MM: I would like to go into comics. But I wouldn't want to do it for a living ; not that the idea is repulsive to me,-- but I'd rather do something else. Rather than setting A goal, I like to set some smaller goals. I'd like to do magazine illustration and book cover illustra--- tion, if I get the chance.

TC: WHEN DID YOU DISCOVER FANDOM?

MM: I suppose about two years ago. I saw a copy of the Rocket's Blast. I saw an advertisement in a Marvel comic , & decided to send for one. That started it.

TC: ARE YOU PLANNING ANYTHING OUT OF THE ORDINARY OR SPECIAL FOR FANDOM IN THE FUTURE?

MM: If I can get some free time, which is the main thing, I'll do some more work for the Rocket's Blast. I can't honestly say what I'll do for who because, honestly, I don't know from day to day what I'm going to do.

TC: SO FAR, WHAT FANZINES HAS YOUR WORK APPEARED IN?

MM: THE COLLECTOR and the RBCC.

TC: WHAT DO YOU THINK OF FANDOM AND ITS ACTIVITIES?

MM: I think it's very interesting. I only wish I could attend more of these functions and meet more of these people because it's a step in the right direction, getting more people involved in it. It is an art form. Getting other people, older people, people who weren't aware of it before that it is an art form. Maybe out of curiosity they'll come and see what it's all about.

TC: WHAT DO YOU THINK OF THE COMICS CODE?

MM: Basically, I agree with most of it. I read in the RBCC where Jim Warren is going to go to all subscriptions, well I think this is fine if his intent is to produce stories which are more socially significant or more true-to-life. But if he's using the subscription idea to get around rules or for an excuse to unclothe more of his girls in VAMPIRELLA, I don't agree with that.

MASON

TC: WHAT'S YOUR OPINION OF THE TREND TOWARD SCIENCE FICTION & SORCERY?

MM: I've had it with super heroes. If it means stories like Will Eisner's things, I'm definitely for it. When you get into super heroes you're getting toward fantastic situations. Even the mention of super heroes turns people off. Now, with science fiction or sorcery or a human interest story, more people can become involved with it.

TC: WHAT ARE SOME OF YOUR FAVORITE COMIC BOOK & STRIP CHARACTERS?

MM: As far as character idea goes, I like BATMAN. The character really in -trigued me, which is why I did that first painting. I didn't make him... look like the new Batman because I don't like the idea of the new Batman. It's a potentially great character, but they've done some injustices to it. The mystery characcers I like are the Green Hornet, the Shadow, etc. I can't say I like too many of the regular type of heroes.

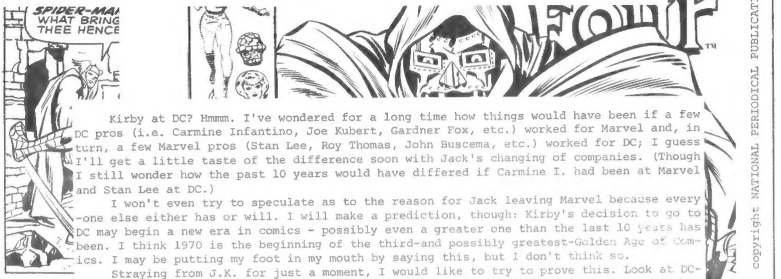
TC: ABOUT BATMAN: WHAT DO YOU THINK ABOUT THE IDEAS DC HAS ABOUT CHANGING HIM BACK TO A CREATURE OF THE NIGHT?

MM: I think it's a good idea. Anything's better than what they had before -- as long as they keep Neal Adams on at least ½ of the strips, and someone at least comparable on the other ½ it can get interesting. Some of O' Neil's scripts are very interesting. At first I couldn't stand his work, but his Batman stuff is a complete turnabout, just what I want to see.

I'd like to thank Mickey for his cooperation with this interview, and for his many fine contributions to this issue. This has been #3 in our series of fan artist interviews. Look for future installments with other popular fan artists soon. -Bill

DUFFY'S TAVERN BY DUFFY VOHLAND

JACK KIRBY— AFTER MARVEL



Kirby at DC? Hmmm. I've wondered for a long time how things would have been if a few DC pros (i.e. Carmine Infantino, Joe Kubert, Gardner Fox, etc.) worked for Marvel and, in turn, a few Marvel pros (Stan Lee, Roy Thomas, John Buscema, etc.) worked for DC; I guess I'll get a little taste of the difference soon with Jack's changing of companies. (Though I still wonder how the past 10 years would have differed if Carmine I. had been at Marvel and Stan Lee at DC.)

I won't even try to speculate as to the reason for Jack leaving Marvel because every-one else either has or will. I will make a prediction, though: Kirby's decision to go to DC may begin a new era in comics - possibly even a greater one than the last 10 years has been. I think 1970 is the beginning of the third-and possibly greatest-Golden Age of Comics. I may be putting my foot in my mouth by saying this, but I don't think so.

Straying from J.K. for just a moment, I would like to try to prove this. Look at DC- how many of their titles can you name that haven't been revamped in the last year (or before for some)? Not many, if any. Even Superman, which seemed as unchangable a strip as could be, is due for a big overhaul. And this is only the beginning. Once Marvel gets out of the rut most fans feel they're in; once all comics go up to 25¢ size; once DC gets the few remaining bugs out of some of its titles; and so forth - WOW!!

But now back to the subject of this Tavern-Jack Kirby. As I write this, all that has appeared is the two-part story in JIMMY OLSEN #133 & #134 and I'd like to comment a little on it. The art was superb, and nothing Jack did at Marvel during his last year or so could come close to equaling it. As a side note I'd also like to say that Vince Colletta did the best inking job of Kirby pencils I've ever seen him do. The script, on the other hand, is a different story. It abruptly changed too many of the basic things about the Olsen/Superman legend--the sudden introduction of Morgan Edge and re-introduction of the Newsboy Legion; the Hairies, about whom Superman seemingly knew, yet had never mentioned until now; Superman's slight change (and decrease) in powers (i.e. his being so easily beaten by the Outsiders & being unable to escape the pull of the magnet), and the lack of a raison d'etre for their existance; and several other things that should have been introduced more gradually or completely held back for a future story. Hopefully,many or all of the "loose ends" this story contained will be resolved or answered within the next few issues.

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Jack's last Marvel work looked as though it had all been done in one or two days. If fandom had had a little more insight, it might have been able to predict his quit-ting Marvel because of his lack of interest. Not one of the Inhumans or Ka-Zar strips he did was anything better than mediocre, and it makes me sick every time I read a letter about his final art and hear someone saying how great it was. How naive can a reader be?!?!

The only thing I don't like about the new Kirby-associated material is the (supposed) plan to have Vince Colletta ink it ALL. Why?? Just because he's the only artist working at DC who has had any notable degree of experience inking J.K.'s penc-ls is really no reason not to let any of the other inkers try their hand at it.Think of of the possible (and seemingly beautiful) art teams:Kirby/Wood, Kirby/Adams, Kirby/Giordano, Kirby/Anderson, etc.! I hope DC changes this policy, post-haste!

As opposed to his unlimited artistic abilities, Jack needs some practice on his writing. The story in JO#133 & #134 was a bit confusing and about average, going by today's higher standards of writing.(Many of the weaker points in his story could have easily been forgotten about or overlooked if you are "caught up" in the over-all excitement of this being Kirby's DC debut story.) So, I hope he doesn't continually insist on doing all the writing on the stories that are to be drawn by him.An O'Neil (script) - Kirby (pencils) epic would seem to have fantastic possibilities, don't you think?

I won't say anything pro OR con about Jack as an editor, but it should prove interesting, to say the least. It will also be interesting to see how much influence Mark Evanier (Kirby's newly-hired assistant) will have on any editorial policy(ies) of the Kirby-edited titles.If I can find out Mark's address (since he can no longer be reached through Marvelmania), I'll see if I can pry some "behind-the-scenes" incidents or facts from him & include them in a future DT.

Now for my opinions on his new books after only seeing the full page ad in the October DC books, reading the news items on them in COMIC COMMENTS #21,and hearing what (very) little Mark Hanerfeld had to say (I talked to him during a tour of DC while in New York for the ComiCon) :

THE NEW GODS will probably be my favorite.The book's character, THE BLACK RACER (who travels through space a la The Silver Surfer), seems to have the most potential and cover - sales-appeal. (Though, with my luck, I'll probably be proven wrong.) : *THE FOREVER PEOPLE* (which, according to CC, features these characters: Mark Moonrider, Vykin the Black, Seraphin, Big Bear, and Beautiful Dreamer - and together they equal Infinity Man, whatever THAT means.) looks like it'll have some over-tones of the Inhumans, but because of its non super-hero appearance,this book also seems to have a pretty good chance of making it : I have my doubts about Kirby's thrid new comic book,*MR. MIRACLE*. Because of the current low-popularity of the super hero comic, this one may fail before the other two.DC probably hopes to sell this book (and his other ones,too, for that matter) on Jack's name and past record, rather than on the subject matter. I hope they can. :Many of the story lines and plots that CC tells about sound very interesting. Some examples: a near-future issue of JO will feature the D.N.Aliens-a carry-over of the People Breeder idea (hardly) used by Marvel in the mid-sixties; MR. MIRACLE #2 will have something called "The X-Pit", and MM #3 will feature "The Paranoid Pill." Hmmm-I may have been wrong in saying what I did before about J.K.'s writing talent. : The two new slick magazines that he'll be editing sound EXTREMELY promising, and they could be the beginning of a whole new line for DC. Such books could, if handled properly, help bring about the maturation of the main comics-reading group. This type of mag might be a good replacement for today's giant 25¢ comics, which will no longer exist per se once all comics go to the 25¢ size : I hope their full potential is realized.

You know, when I started writing this one-topic DT (at Bill's request), I didn't think I'd be able to go on for as long as I have-but it seems *"JACK KIRBY-AFTER MARVEL"* is a bigger subject than I had suspected.

To end, I'll say this: *Fandom had better be prepared for some unbelievably fantastic work from now on, not only from Jack Kirby, but all pros in general, because... I have a strong feeling we're going to get it!!!*

LETTERS

THOMAS ENG, JR.
3001 Albany Crescent
Bronx, NY 10463

The convention was expertly transferred from the Statler-Hilton to the pages of TC. Enclosed by glossy covers, the great combo of pics and sketches attested to it. Everyone of those sketches held my attention for quite some time. Glad to see the Everett, Kubert, Fritz, and Adams pieces. The pics of the pros along with the art displays , are always welcome. Two additions or substitutions would have improved the photosection, though. The two are photos of Frazetta and the Steranko exhibit, unless they did not give permission because they are a must to see. The Frazetta biog. by Alfonso partially made up for the loss. [The reason I didn't print photos of Frazetta and the Steranko exhibit, though I had beautiful prints of them, was because I wanted to get #20 out right after the con, and I couldn't spend the time to write and ask permission from them allowing me to print the pics. -- Ed.]

All the above were beautifully complimented by your staff.That Fantucchio charcoal and ink(?) [Colored pencil and ink. -- Ed.] drawing on the back cover really stands out against the glossy white back drop. Newton's face of the Phantom in his centerspread of TC#19 was more to my liking than the one he has on the cover. Rosa's work in the con issue was improved 100% over the work he did in TC#18.

[Talk about nice ways to start a letter column! Thanks, Tom! -- Bill G. Wilson, Ed.]

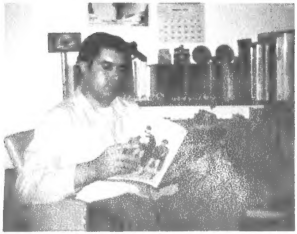
ROBERT KLINE "...Issue #20 is, by far, your finest looking magazine to date.Newton's cover was splendid. Your paging and individual page layout were the cleanest and most professional you've produced. I also enjoyed your coverage of the con, although I did think that some of your photographs could have been reproduced a bit clearer." [The photographs weren't the best in the world to begin with, Bob, because of the photographer I had working for me at the con-some guy named Wilson.Ed.]

Al 'Jazzbeaux' Collins & Bill Wilson look over WOOD caricature of 'Jazz'.

(immediately below) 'Jazzbeaux' and Ye Modest Editor look over a fine fanzine

The one & only CAPT. GEORGE HENDERSON and but a part of his vast collection

FANTUCCHIO AND HIS MAGIC PENCIL



FANTUCCHIO READING A COPY OF BATMAN ONE

FANTUCCHIO AND HIS BLACK CAT. THIRTEEN.

Bob Kline & Ed. Bill Wilson

DUFFY VOHLAND
Box #98
Clevenger Hall
Muncie, Ind.47306

"The front cover was pretty good...I liked the cover better,but I guess that's partly towards Jim Fantucchio...I was a wee bit disappointed with this drawing of Thor because it was in black & white and since I saw it in color, I was spoiled...The "Profile of a Professional: Frank Frazetta" by Ralph Alfonso was very well written..... You should have lenthened your Con Report...All the panels, discussions, etc. could have been delved into more...All the art was beautiful, but it overshadowed the writing too much ...Quit using slick paper for the covers of TC..... Raise the price and page count of TC..."

[Thanks for your comments, Duffy! Sorry I had to cut your 4½ page LOC down!-Ed. Bill G. Wilson.]

DAN ADKINS "...Newton did a fine job for #20...Enjoyed the photos ; especially getting the chance to see what Bob Kline and Ken Kelly looked like...Sock it to them!!!"

1970: AT SECOND GLANCE BY BILL G. WILSON, ED.

July 2, I accompanied Duffy Vohland, Neal Pozner and my mother on a tour through the DC offices. After my first trip on a subway (& Duffy's too) we somehow made it to DC in time to be guided through by none other than Byron Preiss. As we wandered through the halls, we met Neal Adams, Dick Giordano, Murphy Anderson, and many more. Plastered all over the bulletin boards were the proofs of the "KIRBY IS COMING" plugs which appeared in the last few issues of DC's titles before Kirby's first Jimmy Olsen piece came out. Anyway,rather than steal Neal's thunder (his latest issue features a pictorial tour thru DC), I'll just say a great time was had by all!

The next day, July 3rd, marked the first day of The 1970 Comic Art Convention! Since I pretty well covered it last issue, I'll just add a few things which were either forgotten or pushed aside. The friends I met (Bob Kline , Bill Black, Mark Evanier, and more) were all great guys, and so were the pros I talked to. The halls were crowded with collectors pushed out of the dealers rooms, and the walls were adorned with photos of pros, and artwork by... Jeff Jones, Vaugh Bode, etc. etc. The art display featured work by Steranko, Morrow, Gredm, and amateur work done for the contest. On Saturday night, Gary Groth and I assisted Byron Preiss in the BIG auction! This was the one to which the proceeds would go to charity. Unfortunately, it seems we picked a bad night, as a lot of good artwork, & I mean GOOD artwork, just wasn't even bidded on. We tried anyway, and (now get this) Gary and I each were awarded a piece of original art for our services! Gary received a Neal Adams piece, and I got a Wrightson Nightmaster! Our thanks to Mr. Preiss!

In August, I received a call at 8:00 AM to come to WTAE-TV4 in Pittsburgh, and tape a session with Al ' Jazzbeaux ' Collins, a disc jockey for the WTAE Radio. He had a show on TV late Saturday nights at 12:30 P.M.(Midnite) lasting 'til 1:30 A.M. Saturday afternoon I taped the interview (I guess you could call it that). Due to space limitations this issue, the entire interview with more photos will be printed in #22 if enough readers want it.Until then, a few photos are on the opposite page. (Jazzbeaux knows about comics, friends. He has good taste in artists favorites, in that his favorites are Alex Raymond and Virgil Finlay. Oh, and dig out your collection of MAD mags,& read his article with caricatures of him by WALLY WOOD. More next issue)

Surprising as it may seem, the next morning I was on my way to visit John Fantucchio, Bob Kline,& Gary Groth 250 some miles away! I talked and discussed a number of things with all three of these great guys. I pondered over illustrations by John Fantucchio and Golden Age comics at John's house. (BATMAN #1, etc.); The Wilsons and the Fan-tucchios plowed thru heavy rains to be rescued by a Boy Scout on our way to the Groth house to see Gary's FANTASTIC layout (AND the artwork for his Metro Con); then, finally, we made it to the Kline appartment to enjoy a nice visit with Bob, Missie, and little Tommy (who MAY become another BOB KLINE!), and to look over his fine paintings, drawings, and his portfolio. I only wish I had more time to talk on and on and on about how great a time I had going to see these guys, but I'll just have to say "THANKS!!!"

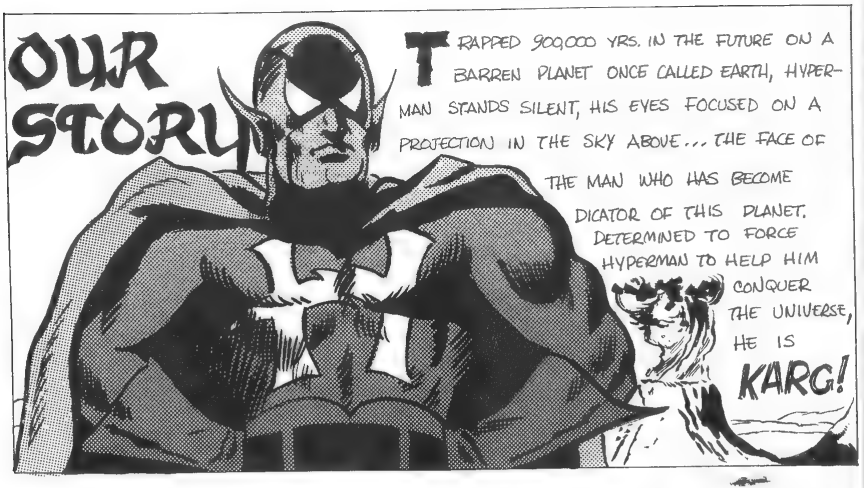
* A VISIT WITH CAPT. GEORGE HENDERSON - PG. 3 *

R.K. Kirk '70

THE MAN WITHOUT FEAR!
SINNOTT

HYPERMAN
by Bill G. Wilson
"KARG IS SUPREME!"
HYPERMAN, ATOMIC AVENGER, STRUGGLES TO FREE THE EARTH OF THE DICTATORSHIP OF KARG, A POWER-MAD RULER.
HE IS TRAPPED ON HIS OWN NATIVE PLANET, YET 900,000 YEARS IN THE FUTURE. IT IS HYPER-MAN VS. KARG, CAUGHT IN A WEB OF EVIL
Bill G Wilson '70
NEWTON

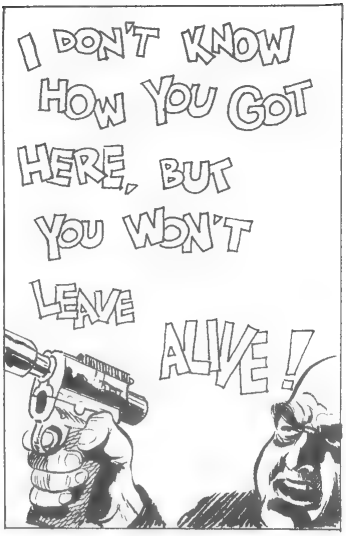
WRITTEN AND ILLUSTRATED BY BILL G. WILSON INKS: DON NEWTON


OUR STORY
TRAPPED 900,000 YRS. IN THE FUTURE ON A BARREN PLANET ONCE CALLED EARTH, HYPERMAN STANDS SILENT, HIS EYES FOCUSED ON A PROJECTION IN THE SKY ABOVE... THE FACE OF THE MAN WHO HAS BECOME DICATOR OF THIS PLANET. DETERMINED TO FORCE HYPERMAN TO HELP HIM CONQUER THE UNIVERSE, HE IS KARG!

KARG - WHO EVEN NOW IS WATCHING HYPERMAN'S EVERY MOVE; PROBING HIS BRAIN TO MAKE SURE THAT HE HAS MADE THE RIGHT CHOICE IN SELECTING HIS FIRST WARRIOR.
IF YOU REFUSE TO HELP ME HYPERMAN, YOU WILL BE... HA! HA! HA!...

DESTROYED!

YOU UNDERESTIMATE MY ABILITIES KARG! JUST TURN AROUND!


I DON'T KNOW HOW YOU GOT HERE, BUT YOU WON'T LEAVE ALIVE!

POW!

CONTINUED...

DON ROSA

This article does not deal with the original Plastic Man, but rather his son, the Plastic Man of the late sixties. Camp was the current disease in '66-'67 and just about everyone was comic crazy. As a result of this craze, the market was over-populated with super-heroes from unlikely publishing firms. Archie, of all people, was turned into a super hero. The Radio Comics Group revived a number of heroes and turned them into ridiculous crud types with inferior art and dialog strictly camp. This firm even changed its name and title logos so that each cover might be mistaken for a Marvel mag. How low can you get? Harvey, known for animation, followed the trend. It's interesting to note that the majority of characters and strips which began in this period died out after a year. Some deserved their fate, while a small minority were innocent victims of the purge; Thunder Agents, for example.

But camp may have had its good points, and the main one is that it helped revive interest in comics, in super heroes, and in the fabled 'Golden Age' of comic publishing. Because of this fact, many heroes of the Golden Age were revived either in reprints or in new strips. One of these was Plastic Man, the prede — cessor of Elastic Lad, Elongated Man, Elastic Girl,and of course Mr. Fantastic. But the concept of the character had changed, mainly his costume and cast of characters, but the powers which had made Plastic Man u - nique were unchanged. PM was as funny as ever, but he wasn't funny enough to satisfy the reading public, as the strip folded after 10 issues. Exactly one year later, lightning struck twice as the Spectre faded into limbo with his 10th issue. It's interesting to note that both strips folded with the May-June issue.

THE ORIGIN

The origin story appeared in Plastic Man #7, Dec. 1966, published by DC. The story was drawn by J. Winslow Mortimer and written by Arnold Drake and inspired by Marvin Wolfman. It turned out to be a double origin issue since the origin of the original Plastic Man is included along with that of the present-day PM.

Many years ago a petty crook named Eels O'Brien fell into a vat of acid while escaping from the police. Somehow he survived and was taken to recover to a strange oriental retreat. Eels recovered and his criminal mind changed, along with his body. The acid had left its mark on Eels. He was able to stretch and shape his body in a million different ways. He could be a chair, a car, or your mother-in-law. Because his mind had changed, he turned to a career of crime-fighting as Plastic Man. In super hero tradition he found himself a partner in the form of Woozy Winks, a reformed criminal. But the time came when the super crime-buster decided to settle down and marry. Then a very normal baby appeared on the scene. Perhaps too normal, since he had not acquired any of his father's peculiar characteristics. As a memento of the great change in his life, Plastic Man kept a bottle of the acid on the family mantle. One day his young son poured chocolate syrup in it and drank it. He survived, but he acquired the same powers as his father. Under the guidance of Plastic Man and Woozy Winks, he learned all about crime fighting and crime (thanks to Woozy). As the years passed, Plastic Man decided to retire from crime fighting. His son kept up the tradition as the new Plastic Man, the PM of the sixties.

After retiring, the original Plastic Man beought a health resort for old people. The big attraction was a miraculous spa whose waters restored life to tired limbs and bodies. But spas are not what they seem.This one had artificial qualities, namely a little white wine courtesy of Woozy Winks.

Meanwhile, trouble was afoot in the person of the King of Spades and his two cohorts: the Queen of Hearts and the Jack of Diamonds. It seems the King wanted to get the health resort from Plastic Man. He had gotten his hands on the mortgage and Plastic Man had missed one payment because Woozy forgot to mail the envelope. The King had his eyes on the fortune he could make with the water from the spa. The only way to stop the diabolical King of Spades was to prove that he was a crook.It was a task both Plastic Men and their sidekicks had to accomplish. Their first attempt was a failure, and all seemed lost. The modern-day Plastic Man accepted defeat and gave the King what he was after, the spa. PM then offered the King a sip of the water. Unknown to the King, the water still contained the alcohol content put into it by Woozy Winks. The King and his cohorts became drunk and spouted off the crimes they had committed in the past, all of which was being recorded secretly by PM, who saved the day and his father's health resort.

MAIN CHARACTERS CONNECTED WITH STRIP

GORDON K. TRUEBLOOD: owner of Furs, Fins, and Feathers pet shop. Gordy was to the new PM what Woozy

PLASTIC MAN

by RALPH ALFONSO

Winks was to the original Plastic Man. His pet shop was H.Q. for Plastic Man. Gordy was a brainy type and his ideas on fighting crime often contradicted the unorthodox methods of PM.

MICHELINE DE LUTE III (Mike): Wealthy heiress and PM's romantic interest. A swinging, carefree creature, PM's perfect mate.

MICHELINE DE LUTE II (Moms): Rich snob millionairess and Mike's mother. She can be considered as one of PM's worst enemies, since she more than once tried one way or another to end the career of the Pliable Pretzel. Beginning in issue #6 , the spelling of her last name was changed to DeLoot for obvious reasons.

FAWNISH: Loyal butler to the De Lute household, perhaps too loyal, since he shared the same feelings as Madam De Lute.

CAPT. McSNIFFE: Chief of Police. Completely suspicious of any action committed by Plastic Man. Believed that Plastic Man is a crook disguised as a crime fighter. Issue 1 of PM depicted McSniffe with a moustache, but he shaved it off and appeared with-out it in following issues. Starting in #4, the spelling of his name was shortened to McSniff.

DR. DOME: PM's arch enemy. Dr. Dome was to PM what Luthor is to Superman. His warped genius constantly devised means of destruction for the Human Rubberband.

LYNX: Dr. Dome's daughter. Though she despised PM at first, she soon had a crush on the Sultan of Stretch.

One character worth mentioning is Capt. Billy Salt, a very minor character, so minor that he only appeared in one panel in PM#10. He was an old whale harpooner and with the help of his harpoon and a powerful plastic solvent, he was able to penetrate PM's skin. His skill came in handy when Gordy needed a blood transfusion and PM was the only one around with his blood type.

PLASTIC MAN'S ROGUES GALLERY (in order of appearance)

DR. DOME: see above
PROFESSOR X: A scientist working for Dr. Dome. Tried to conquer PM with his super tank.

DUKE OF WHEELINGTON: Tried to convince the world he had a patent to the wheel. He turned out to be Dr. Dome in disguise.

MADAM MERCILESS: An agent of Dr. Dome. Tried to make PM a mindless zombie.

SAPMALAL (the Society to Assassinate Plastic Man And Live A Little): Tried to destroy PM with the help of the powerful Assassin.

The SPHINX: An Egyptian type baddie. Dr. Dome and Plastic Man teamed up to battle him because DD felt his career would be ruined if the Sphinx killed off PM first.

GOLDZINGER: A villain with a gold attracting magnet.

KING OF SPADES, QUEEN OF HEARTS, JACK OF DIAMONDS: see beginning of the article

THE WEASEL: When amnesia struck PM, the Weasel tried to use him for his own evil purposes.

KILLER JOE: A professional killer hired to eliminate PM

THE DOLL MAKER: Shrank crooks to doll size and used them in robberies.

WRITER: Arnold Drake. Born in New York. Attended New York University and University of Missouri. Married, with one daughter. Wrote & co-produced a s-f thriller, "The Flesh Eaters" and wrote the script for "Who Killed Teddy Bear?" which starred Sal Mineo and Juliet Prowse. Mr. Drake wrote all the Plastic Man stories and some scripts for the TV series.

ARTISTS: Gil Kane illustrated the first issue of Plastic Man. Gil's version of PM was far superior to that of his successors. Because of previous commitments, Gil had time to draw only the first issue. Gil Kane is the master of facial expressions and this story proved it conclusively. If he had continued the strip, Plastic Man might have survived his fate. J. Winslow Mortimer (J for James): this Canadian born artist finished off his education with a degree at Canada's Hamilton Collegiate Central. After the war he joined up with DC Publications and 2 years later became an American citizen. His hobbies are antique autos, guns, and flying. He was a suitable replacement for Kane and drew PM from 2 to 7. Jack Sparling was born in Winnipeg, Manitoba, Canada. Studied art at the New Orleans Art Institute. Sparling was not meant for Plastic Man. In my opinion, it was due to Sparling's art that the strip folded. His art without a good inker just looks plain inferior. His scribblings never came close to the art of Kane and Mortimer. Sparling drew PM #8-#10.

Besides appearing in his own magazine, Plastic Man appeared in House of Mystery #160, Inferior 5 #2 & Brave & Bold #76 in a team-up with Batman against the Molder, who used plastic for crime. This story proves how low some of the teamups were just to cash in on the Batman craze.

The main cause for the failure of Plastic Man was that he was injected into the public too soon.

The public was too involved with camp to worry about humor. Now that humor magazines are getting popular, it might prove worthwhile to revive PM at this stage, but this small plea can't revive a once-good comic strip.

"Out, out, brief candle, life's but a walking shadow, a poor player, that struts and frets his hour upon the stage and then is heard no more."...Shakespeare.

END

ALL HAIL! COMIC BOOKS ARE DEAD

BY BERNIE BUBNIS

No easy death. No quick stoppage of the necessary body fluids, no merciful end. Only the long, drawn out period of expiration.

It won't be the first time comic books died, but it may very well be the last. At the current rate comics are losing readers, by 1980 sales should be down to no more than 200,000. Judging from the present costs of publishing measured against future expectations--200,000 readers will not be able to support a comic book. This is barring the fact that they might cost $1.00 in 1980.

Sure, they'll tell you how much fun they have putting together those comics. Wait and see how humorous they are about closing up shop. But they won't lose--they've already milked the golden cow for more than it's worth. They'll just fold up tents and utilize their presses for some other profit maker.

As sales go down, so will salaries. The artists will be the first to desert because their ovious talents can be applied to other work in the industry of media with the least difficulty of transition. This should be a very productive period in comic industry for the new artist, who will gladly work for less. Some good may come of it all, but the end is definitely at hand.

Comic books are not being produced for children. The ones that are (or say they are) are quickly put together with little care for the art or background. Quite contrary to the olden Carl Bark's Disney pieces (an adventure for the young mind in every respect). Lack of detail in the art and the story are just extensions of all that has happened to the communication's media.

Don't give me this bull about the black "problem" (being settled in my children's generation). Marvel can put a Black into every situation they want to in their comics and my son will still not be able to relate to their problems. He needs contact with these problems himself. Quite contrary to comic book thought my children feel more in their own environment with white children.

This is against everything I've tried to teach them. I was raised in Spanish Harlem (NYC) and a little Jewish kid named Howard and myself were the only all-whites on the block. I still have a scar below my lip to prove I know what bigotry and hatred can lead to. End of Sermon.

I feel the media around them has done nothing to help shape their ideas. This includes comics which have only jumped onto the "token" wagon. Therefore they are failing to interest their real market in comics--youngsters who couldn't care less if the Black Panther is a super hero, a school teacher, or a white man.

Tell them all you want about your sorrow for the blacks,
Green Lantern. They'll learn for themselves where they
stand in this world without you and your power ring.

ZAP!

END

WE ARE RAISING OUR PRICE JAN. 1st

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CHAPTER 3
SINAR ALONE

SINAR ALONE - CHAPTER 3

BY... DAVID HANLEY

...After defeating his comrade Zark's opponents & his own, Sinar carried the battered Zark to the temple of Antar, a sorceror, in the hopes that Antar could heal Zark. In a dream-like state while Zark's wounds are attended to, Sinar realized that he is the only one able to defeat the evil Zarm. The dream-like state continued, with Antar finishing the story...

"Although his victory was not assured they were also told that you must do it of your own will.The Vazar sent you to me although you did not know it.So now I ask...Will you go against Zarm? And use your sword.. where wizardry has failed?"

Sinar, without a minute's hesitation, gave an affirmative nod and instantly awoke. Antar looked as if a great burden had been lifted from him as he spoke...

"Your friend, the one called Zark, is completely healed and he will accompany you on your journey to the dark lands. The only thing I can give you, Sinar, is my wisb for success and one of the sturdiest ships ever afloat, with a crew of forty to handle her. Farewell."

The waves lashed against the prow of the cobs,and on her deck stood Sinar alone with his thoughts & his long mane flying in the strong wind. He was gazing out into the seemingly boundless sea, realizing himself, & Zark, & even this whole crew of pirates might never return.

Even though he was deep in thought,Sinar's trained senses still warned him of someone's approach. He waited for whoever it was to draw closer and quickly whirled, drawing his broadsword.A somewhat jolly voice greeted him...

"I hope you do not plan to stick your blade in my gullit good friend," said Zark. "I figured you were here, so I came to join you up on deck during the cursed night."

Without uttering a word, Sinar replaced his sword in its avarn scabard.

"You seem depressed Sinar. Is something wrong?"

"I wish this damnable fog would lift,"he replied.

"Well, Sinar, there is a fairly strong wind blowing, and with any luck we'll be out of this fog before dawn."

"Helmsman," Sinar said, "maintain your present - course, and if I find we're one point off, I'll skin you alive and throw the remainder of your... miserable hide to the sharks."

Turning to Zark, Sinar asked, "Why did you choose to come along on this journey?"

"Well, Sinar, for most of my life I've been a.. mercenary, a soldier of fortune. But I'm tired of that now and I want a real adventure. There's one more reason. I was determined to come. We're friends, and, for now, I'll follow where you lead."

"Well, Zark, adventure and friendship I can promise, but one thing I can't guarrantee either for us or these men is our lives. If we do live, though,"continued Sinar, "it will be with a sword in our hands & the blood of our enemies spilling at our feet."

Whether or not Sinar's last statement was true or not, we'll never know, for at that moment,one of those unexpected, but often times dangerous,oceanstorms came upon the cobs and its crew. The ship was tossed somuch that it seemed as if it were made of papyrus instead of strong oaken beams. The winds and the rains lashed against the Cobs and its stalwart crew as the thunder and lightning raged.

Sinar furiously yelled orders at his crew, but they could not hear them, let alone carry them out.He told Zark to spread the word to abandon ship.

To those still on board Zark came back a minute later and reported. "Everyone's gone. We're the only ones left on shipboard."

"Alright," Sinar said, "let's go ourselves, before this vessel is lost from the sight of day."

They both went to the rail. Sinar with his broad -sword at his side and Zark with his own sword dived into the wine-dark sea only seconds apart, at the instant of impact, but only because of the wildly churn -ing waters. Sinar and Zark were knocked unconscious.

Upon awaking, Sinar could see the clear blue sky of an afternoon sun. His body ached in certain parts but he paid little attention, for he was immediately looking for Zark, though only visually. A little distance down the sandy beach, Sinar could see a form.He got up and began running toward the still body ofwhat looked like Zark. When he was forty feet away, he was positive it was his friend.

As he came to Zark's side he knelt in the sand & began to revive him, but it was a useless attempt, as Sinar realized half a minute later,for Zark was quite dead. Sinar, while feeling a sense of loss, did not stop to contemplate. As soon as he had buried Zark,he went about determining his position. He did not know he was so close to the dark lands. But this island, which he had never been on but had seen before,wasnot more than a mile away from the continent which he intended to go to... CONTINUED IN A FUTURE ISSUE OF TC.

NEWSFLASHES!

THE COLLECTOR NO. 21

FANCAL '71

HAS BEEN DROPPED.....

Although planned as a calendar for 1971, insufficient monetary support forces the postponement of the calendar until 1972, when a cheaper, better calendar will be made available. All money sent will be returned. Advertising will start in May, 1971. Artwork will include that of Gray Morrow, Murphy Anderson, Carmine Infantino, Giordano, and possibly even Steranko and Kirby. For more information about.. FANCAL '72, and for information about some of the features contained therein, send a self-addressed , stamped envelope to:

Byron Preiss, Producer
Bill G. Wilson, Publisher

FANCAL '72 / Byron Preiss / 1304 Glenwood Rd. / Brooklyn, N.Y.

THE COLLECTOR 22

THE COLLECTOR #22 (February, 1971) is scheduled to contain:
KHULAN, an original sword and sorcery comic strip written by RICH FAY, & illustrated by DON ROSA
Hopefully, we will have a front cover by DAN ADKINS (which Dan has been working on for some time)
A centerspread by DON NEWTON
More art by JOHN G. FANTUCCHIO, MICKEY MASON, more of the fine artists on our staff, and, hopefully, some new artists who we'll be able to add to our staff before February rolls around.

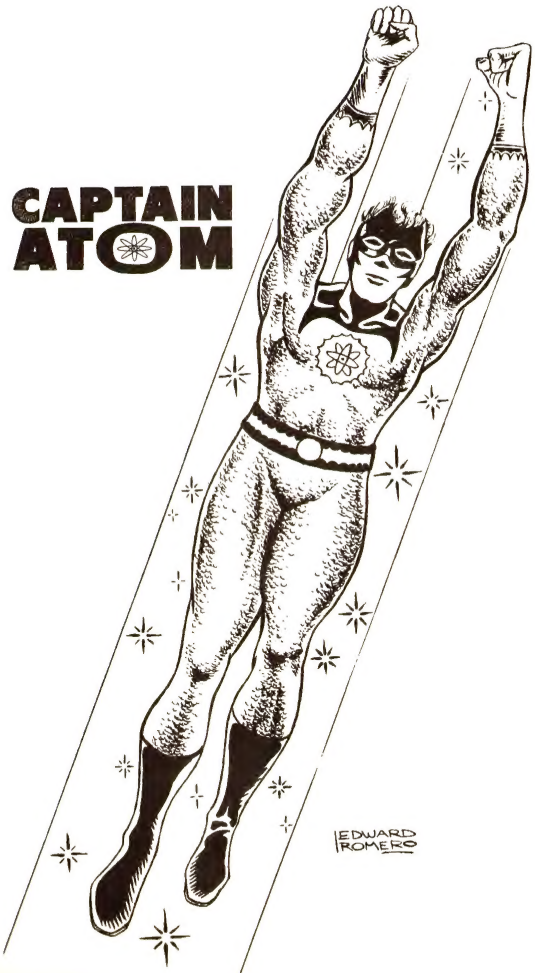
If any of the above features are postponed or cancelled for some reason, everything will be done to find replacements of equal or surpassed quality!

AVAILABLE:

BACK ISSUES are listed on page 2 of #21. G.B. Love / 9875 SW 212 Street / Miami, Fla. 33157 is selling copies of The Collector #14. This is the oly way I know of that you can obtain this out-of- print issue from TC's golden past. #19, which is still available from me, Bill Wilson, but is going fast,is also available from the SFCA, for 85¢. When my supply is exhausted and you receive a note letting you know I don't have any more copies available, you know where to turn. (by the way, issue #14 is going for 75¢ from the SFCA)

My thanks to ED ROMERO for the fine illustration of Capt. Atom ON THE REVERSE PAGE

THIS HAS BEEN "NEWSFLASHES", a special supplement to THE COLLECTOR #21. "NEWSFLASHES" will be used... when anything has been forgotten or has been left out in an issue of TC. - Bill G. Wilson, Ed, of TC


CAPTAIN
ATOM
EDWARD
ROMERO